

## ***Columna mutătio* – THE SPIRAL**



**Luminița Țăranu**

visual artist - autor

**Pietro Bagli Pennacchiotti**

architect - technical collaboration



"*Columna mutăție - THE SPIRAL*" is a monumental installation of contemporary art whose message refers to the "**mutation**" of meaning that occurs in the course of history.

Tribute to the *memory*, the installation is an example of how *contemporary artistic research* interacts with the *ancient*. The concept of the work intends to confirm the *time*, as the only absolute winner.

The installation is a modern interpretation of the Trajan's Column, masterpiece of art and architecture of ancient Rome - erected in Trajan's honor in 113 A.D., in the Forum that bears his name, to celebrate the Romans' victories over the Dacians, the ancestors of today's Romanian people.

Luminița Țăranu has created "*Columna mutăție - THE SPIRAL*" on the occasion of the exhibition "Trajan: Build the Empire, Create Europe" dedicated of the Roman emperor Trajan. Exhibition in autonomy and at the same time contemporary artistic part of the great archeological exhibition, the installation was exposed to at Trajan's Markets – Museum of the Imperial Forums, in Rome, between 28 November 2017 and 18 November 2018.

Indeed, the work that the artist proposes to the public intends to highlight the *mutation* of meaning from that past as relived in the present: born to celebrate the conquest of Dacia by the Romans, Trajan's Column became in time the symbol of the indissoluble ties binding Italy and Romania; if in the past it evoked the two wars fought by the emperor against Decebalus, king of the Dacians, today, the Roman masterpiece is also a visual testimony of the origin of the Romanian people. Tribute to the memory, the installation reinforce the connection, the dialog between the artistic, archeological and historical value of Trajan's Column and our contemporary world.

Her intention is to analyze the potential to communicate of the monument and especially the concept of *change of signification* of the ancient historical truth proven by the "artistic artifact".



The installation was created by the visual artist Luminița Țăranu with the technical collaboration of the Architect Pietro Bagli Pennacchiotti.

The artist are inspired by *itineraria picta*, *volumina* and *triumphal paintings*, reference sources of the Architect Apollodorus of Damascus, designer of Trajan's Column and of the column's frieze. She has created a new '*itinerarium pictum*' on which she constructed a 'new story' according to her own personal evocative projections.

In interpreting essential aspects of the Roman masterpiece – its compositional *continuum*, its original *polychromy*, its dynamics - she has realized a artwork with maximum structural and representational synthesis, unwound and emptied of all matter, reduced to pure geometry.

*The installation has a horizontal layout as an allusion to the archeological artifact as a museumized object.* A poetic allusion to historical memory, is a fragment with no beginning and no end, where time is not delimited but runs on infinitely.

Interpreting the "gestures" of the *spiral movement* of the marble frieze, she thought the installation as an unrolling of a ribbon.

It was designed finding the solution in a "helix" module developed as a spiral. Is made up of 7 metal panels (coils), called "**spires**". The Spires have a forced twist, as if they were wrapped on a hypothetical stem. The alternation of the spaces between the coils generates an optical blending between the visible and the invisible matter, expressed as a harmonious ratio.

The contrast between the monument's weight and the lightness of the installation is an informal one. The SPIRAL consisting of an aluminum ribbon, 90 cm wide and 34,05 m long, mounted around a tubular structure made of rolled-aluminum. The first spiers and last ones are each 5.33 meters long, while the other five are each 4.68 meters long. It is around 12.5 meters long and has a diameter of 1.4 meters. These dimensions are equivalent to one third of those of Trajan's Column. Its basement is made of thin row iron plates, through which it is anchored to the ground. It is entirely hand-painted using a silk-screen-based technique developed by Țăranu herself: this work is therefore unique.

The SPIRAL has an inside and an outside surface. She created an additional "soul"'s surface in the inner part of installation, evoking the spirituality of the Dacian people, to whom she pay tribute. Through symbols specific to pre-Dacian cultures, some related to the subject of *death*, she created again the poetics of rhythm and ritual. She has derived some of these symbols (of which she has enlarged some details) from artifacts from the Cucuteni culture, in particular the *Great Idol* ("*Idol mare*") found at Vădastra and the *Female Idol* ("*Figurină*") found at Trușești. She has interpreted certain graphic/symbolic and decorative elements that appear on ancient vases like the ones from the Gumelnița culture ("*Vase with painted human silhouettes, Symbol and Decoration*"), now at the National Museum of Romanian History in Bucharest.

All of this is contained in condensed form by means of written texts, rendered in lettering close to the Roman lapidary style and dominated by tinted whites with gold highlights, laid over multiple layers of color. The gilded words "*Decebalus per Scorilus*" (Decebalus son of Scorilus) allude to the Dacians' wealth. The "Symbols" are black, and are arranged in a rhythmic and ritualistic way. The contrast between the pale-hued texts and the black symbolic images creates a sense of drama, but in a contained and pensive way, with traces of joy: an emotion typical of Dacians before they were sacrificed.

On the other hand, the SPIRAL's outer surface has an intense chromatic impact that evokes the force of *life* in a color-filled world. The symbols, the icons and the written texts are

evocative instruments that the artist has created a new story that neither contradicts nor reproduces the one told by the Column, but flanks the original work in a different, free and imaginative perspective. Some of his drawings interpret ancient Roman statues as humanized and interconnected symbolic images in which the depiction of the human body is based not on its anatomy but on its representation in works of art. For example, the artist has inserted a "river" of Roman and Dacian deities (the God of Fire, the Goddess of Lightning, the God of Constructions, the Blacksmith God, the God of Abstraction and the Sciences, the Goddess of the Earth, the God of Wheat and the God of Infinity) interwoven with written words. The Roman and the Dacian cultures were both polytheistic. In creating the images of the gods, the artist drew on Roman copies of Hellenistic sculptures and Roman statues now preserved in Rome at Palazzo Altemps (Athena, Hercules, a torch-bearer), at Palazzo Massimo (Hercules, Lucretia and a Hellenistic prince, which were found in residential villas), and at the Capitoline Museums (including a Hercules). *The layered texts* are interwoven with the colored outlines, *becoming images* that tend to expand into the outlying space: a rhythmic sequence of interpretative images joined in a fluid progression, an open *continuity*.

The concept of *multiculturalism* and the common element between the Trajan's Column, which has acquired this characteristic through the mutation of its symbolic meaning and the social reality of our time, immigration on the planet.

The artist decide to insert at the end of the work, on the seventh spire (coils), the *COWMAN of the world* icon, her artistic visionary reflection on the current world that proposes a possible solution to current crises through the auspice of the birth of a new creature. Protagonist of the future, it is destined to rediscover the ancient values of the founding tradition, to fight against inequalities, to protect peace in the world and above all to restore the balance of life on the planet, solving the pollution problem. Fruit of the imagination and produced by a metamorphosis between the human body - artwork and the body of the cow, L'UOMOMUCCA is the icon of the union between nature and civilization (the cow represents nourishment, nature, the atavistic, sacredness, *madre Terra*; the man represents intelligence, conscience and civilization). Born sporadically in different continents, it multiplies to become a population and evolves. His *mutation* from the "Animal Man" to *COWMAN of the world*, a citizen of the world, contrasts the invasive presence of man's excesses on the Earth. By evoking the history of man's evolution and at the same time of the spirit that resides in all of us, *COWMAN of the world* is the expression of multiculturalism, of the fight against the breaking down of cultural boundaries.







Fotography Sebastiano Luciano

Starting from *silkscreen printing*, Luminița Țăranu developed a special pictorial technique that she has been using for some years to create *unique artworks* (not to produce multiples). She “*painted*” the *SIPRAL*, *inside and outside*, in reaching over 30 “*layers*,” applying *silkscreen paint by hand and using screens as if they were “groups of signs”*. Through *metamorphosis* and *mutation*, as a method of artistic thought, she has produced more than 50 preparatory drawings, that contain the protagonists icons of the “his history”, and that have been engraved on other screen printing frames. Handling the screens as if they were paintbrushes, pencils or engraving points, thus working with superimposed “sets of shapes,” enables to create sharp images whose strong and clean chromatic impact supports the materiality of the colors, and at the same time renders details with great precision. The moment is unrepeatable, as it is in painting. The beauty of this technique also lies in the trace left by the layer of ink that passes through the screen mesh, and in the vibrant /vital intensity characteristic of the of the screen printing colors.

The installation is accompanied by four paintings that testify to key moments in the creative process. Their purpose is to create a complementary relationship between the three-dimensional nature of the *SIPRAL* and the two-dimensional nature of painting:

“Deities”, “Symbols”, “Scriptures”, “Itineraria” (145 x 2012 cm). They are paintings on canvas realized in the technique of hand silk-screen painting.

The exhibition “*Columna mutătio* - THE SPIRAL” had the patronage of the Capitoline Cultural Heritage Superintendency of Rome, the Department of Cultural Growth Municipality of Rome, Rome City Museums, the Zètema Culture project, the Romanian Embassy in Italy, the Embassy of Romania at the Holy See, Romanian Academy in Rome and Romanian Institute of Culture and Humanistic Research in Venice.

The installation “*Columna mutătio* – THE SPIRAL” was designed and created in two years, 2015/2017, following in-depth documentation consulting manuscripts, visiting all the Romanity museums in Rome and making a study trip to all Daco-Roman archaeological sites in Romania.



The process comprised many phases, as many as the professionals who were involved in what can be rightly called a choral work. The installation was created thanks to the collaboration of technical sponsors and sponsors who provided materials and professional work: the architect Pietro Bagli Pennacchiotti has designed the installation's technical structure and its layout; Sebastiano Luciano has photographed the work; VANZOLINI, the Rome firm, has built, transported and assembled the structure as designed; GRAFCO Inks and Chemical Specialities of Camalò di Povegliano (TV) has supplied the silkscreen inks, materials and advice for the technical / pictorial part of the installation; SERITALIA LIVE of Ciampino has supplied and engraved the screen-printing screens; CO.RE.MA. Restauri 2.000 of Rome gave financial support both for the installation and for the catalog; PAULIN SPA of Seren del Grappa (BL) gave financial support for the catalog; "Vanna Migliorin Prize for Contemporary Art" instituted by COMEL of Latina has supplied the aluminum ribbon; ART FORUM WÜRTH CAPENA has provided IPRs and packaging products.

**"Columna mutătio – THE SPIRAL"** had 120.000 visitors. During the exhibition, 2 conferences were organized: the technical and artistic *"Columna mutătio – THE SPIRAL - From the conception to the realization of the art work"*; the artistic *"The Ancient in the Contemporary"*, organized by the modern and contemporary art critic, Honorary University Professor at Sapienza, Dr. Simonetta Lux and by the Trajan's Markets – Museum of the Imperial Forums Director, Dr. Lucrezia Ungaro. 3 artistic / didactical laboratories for students on the serigraphy and on the screen printing have been organized with the collaboration of SERITALIA Live and ART FORUM WÜRTH CAPENA.

Catalog published by Palombi Editori in Italian, English and Romanian. Critical text by Alberto Dambruoso, modern and contemporary art critic, historian and curator. Graphic project by Arch. Pietro Bagli Pennacchiotti. Photographs by Sebastiano Luciano.



Fotography Sebastiano Luciano



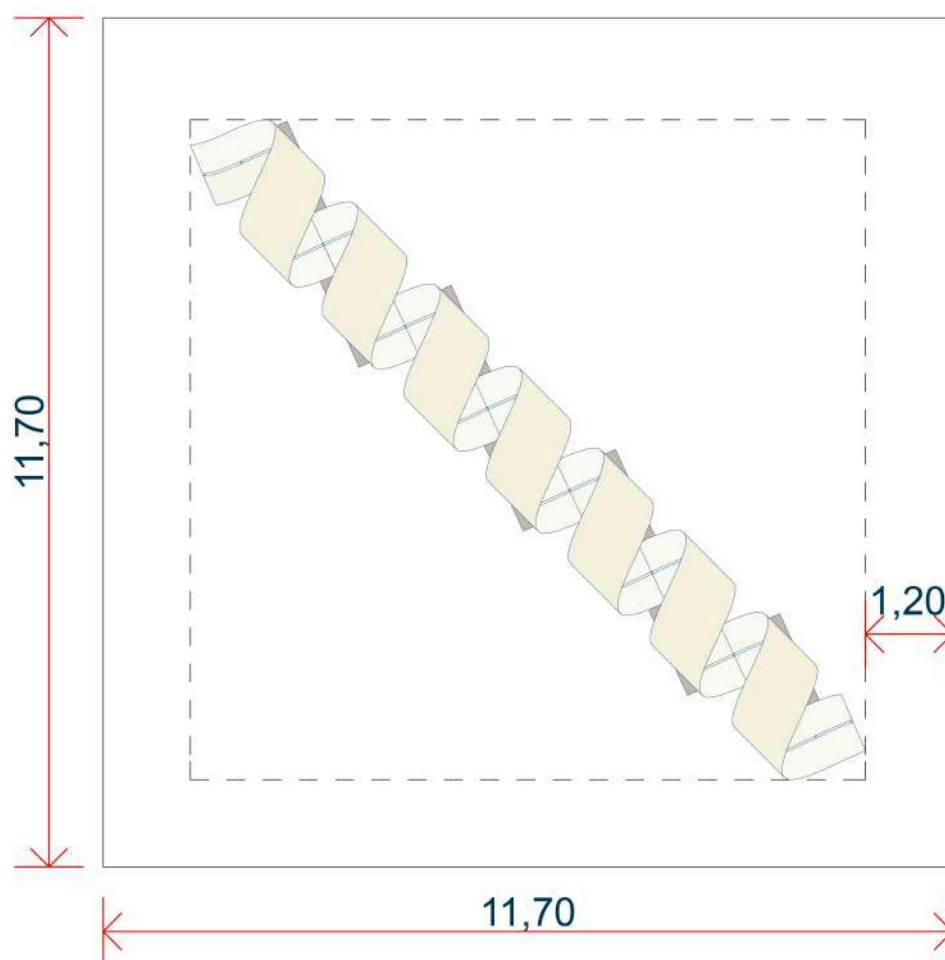
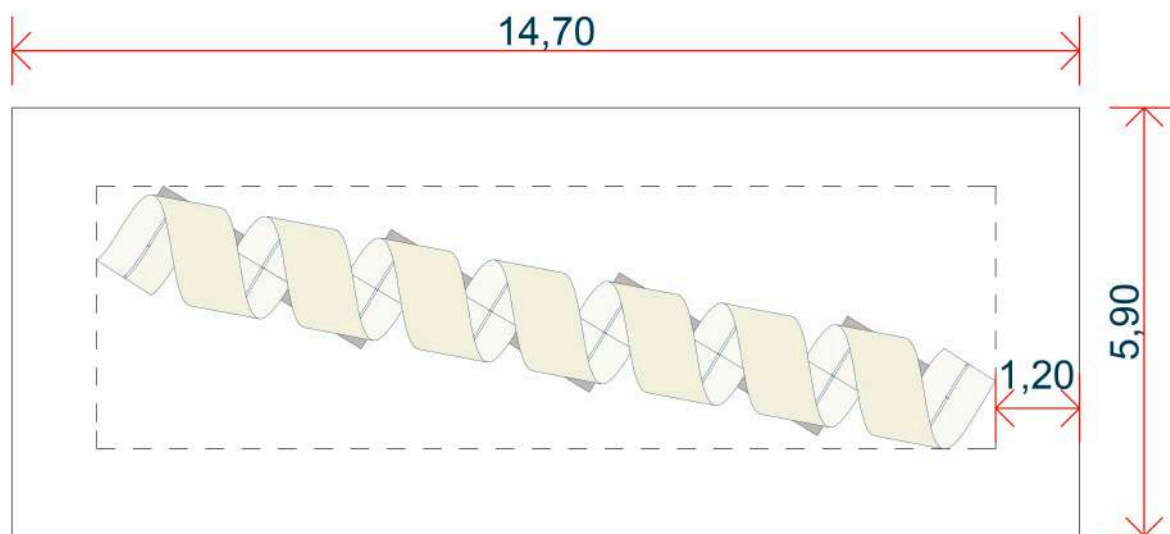
*Columna mutatio* – THE SPIRAL installed on the Via Biberatica, Trajan's Markets - Museum of the Imperial Forums, Rome.



Fotography Sebastiano Luciano



## Encumbrance



dai 85 ai 135 mq

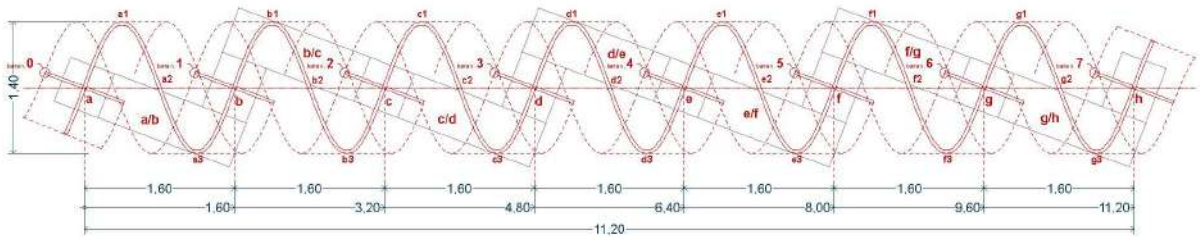


Bearing structure of the SPIRAL

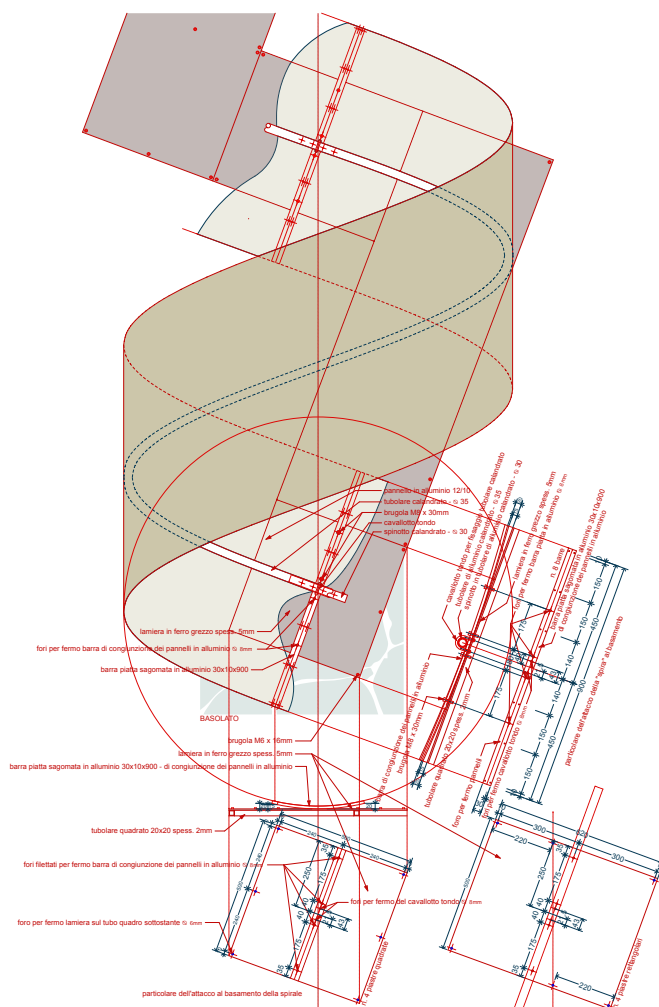


Zenithal view

Structure supporting of the SPIRAL in screen-printed aluminum sheet

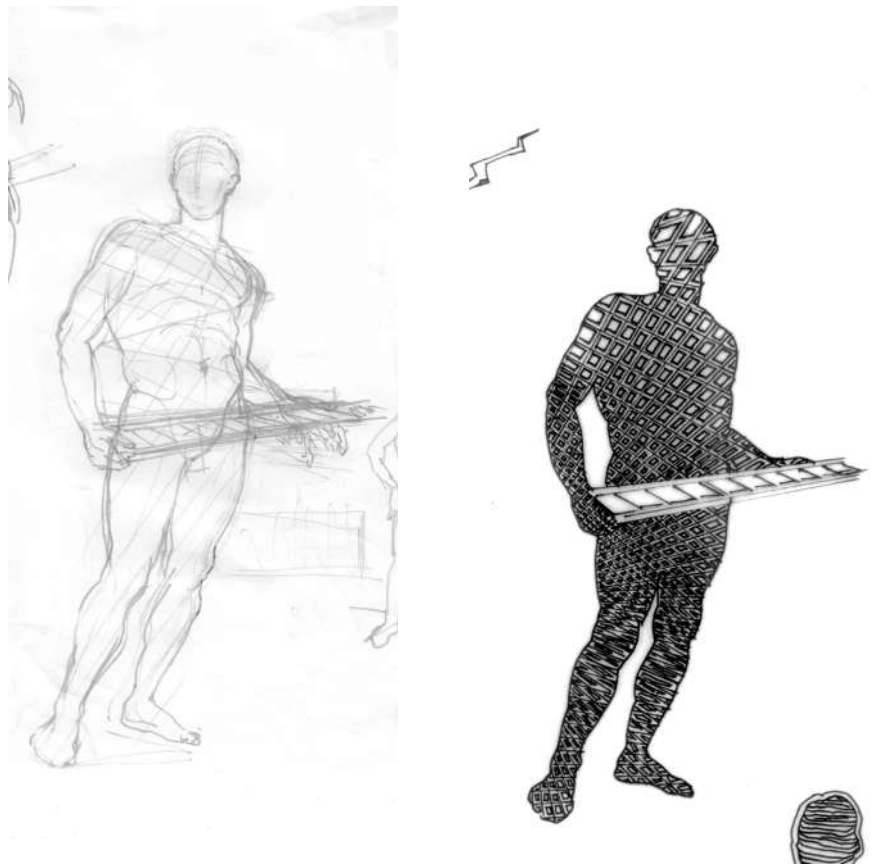


## Propeller design of a Spire - module



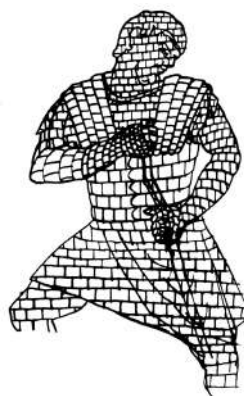
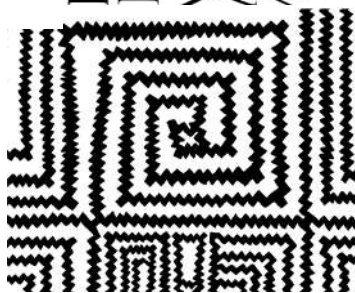
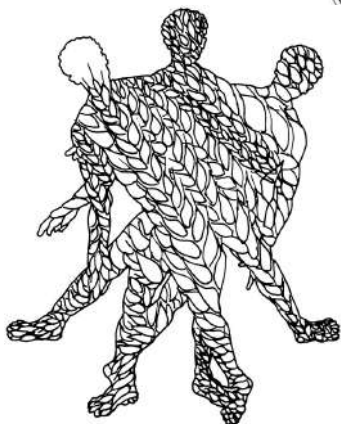
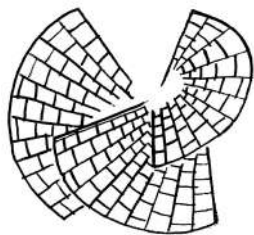
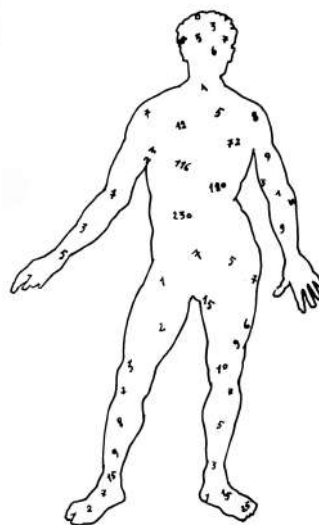


Pencil sketch, ink drawing and mounting of the printed film on the screen printing frame

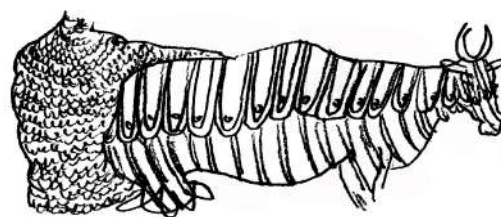
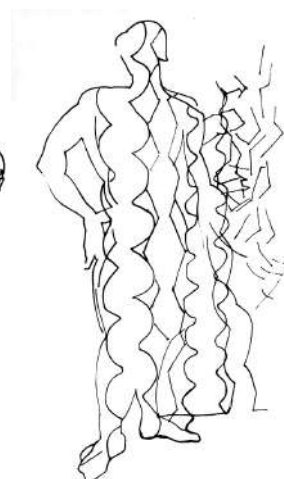
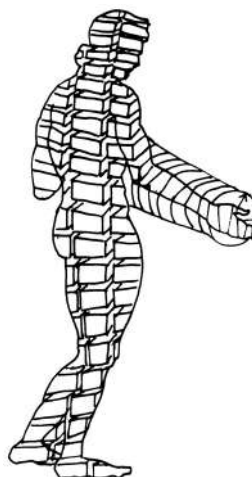




DIVI NERVAE FILIVS M/  
IMPERATOR TRAIANVS  
MANICVS DACICVS PAI  
APOLLODORO DI DAN  
MEN ITINERARIA PICTA

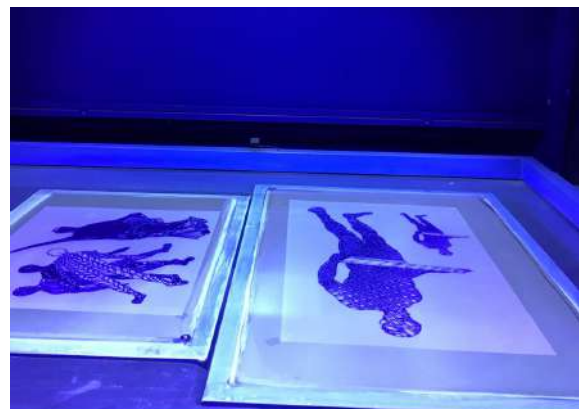


TRAIANVS ROMA  
DECEBALO DACIA  
ISTRO APOLLODOR  
ITINERARIA PICTA





Screen printing: printing of drawings on films and screen printing on frames



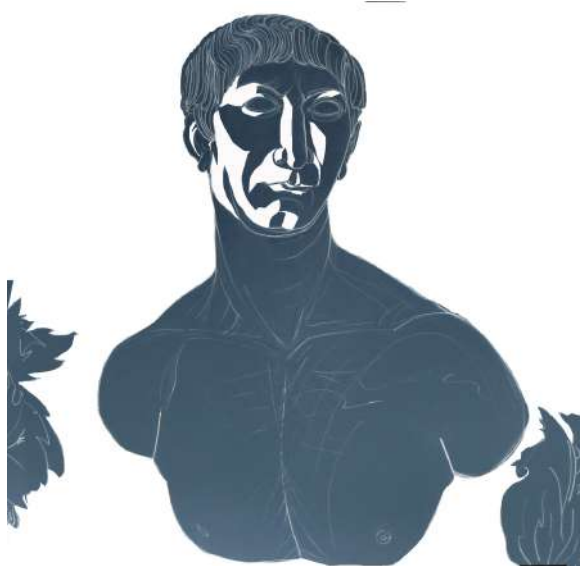


## Artistic screen printing by hand





## Path from drawing to artistic screen printing by hand







External surface of the SPIRAL



Spire 1: backstage and assembly



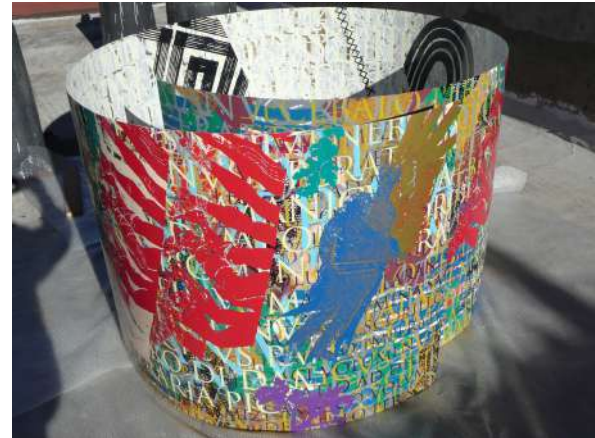


## Spire 1





Spire 2: backstage and assembly





## Spire 2



Fotography Sebastiano Luciano



Spire 3: backstage and assembly



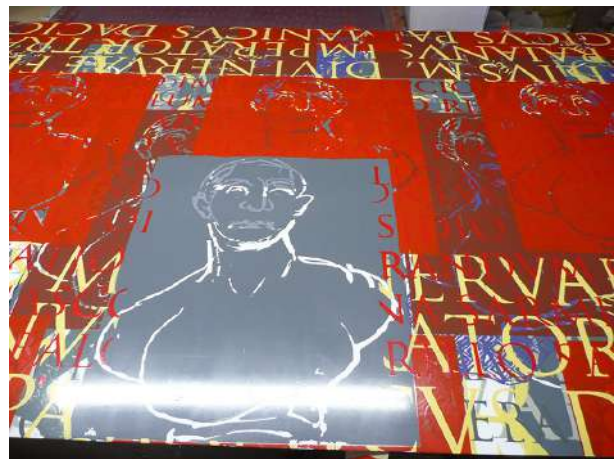


### Spire 3



Fotography Sebastiano Luciano







## Spire 4





## Spire 5: backstage and assembly





## Spire 5





Spire 6: backstage and assembly





Spire 6





Spire 7: backstage and assembly





## Spire 7





Inner surface of the SPIRAL

Hand-printed artistic serigraphy





SPIRAL – inner surface and assembly



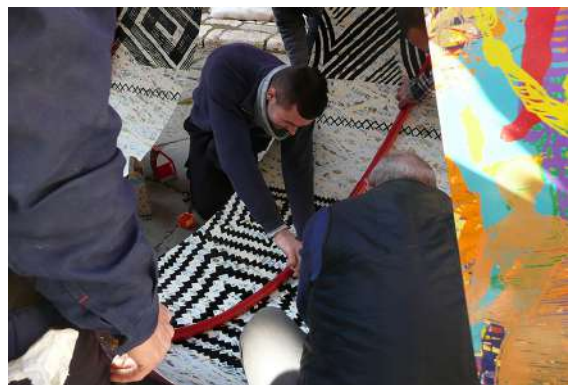


## Basement: backstage and assembly





## The coils structure – backstage and assembly





Paintings / witness: Deities, Writings, Symbols and *Itineraria*.

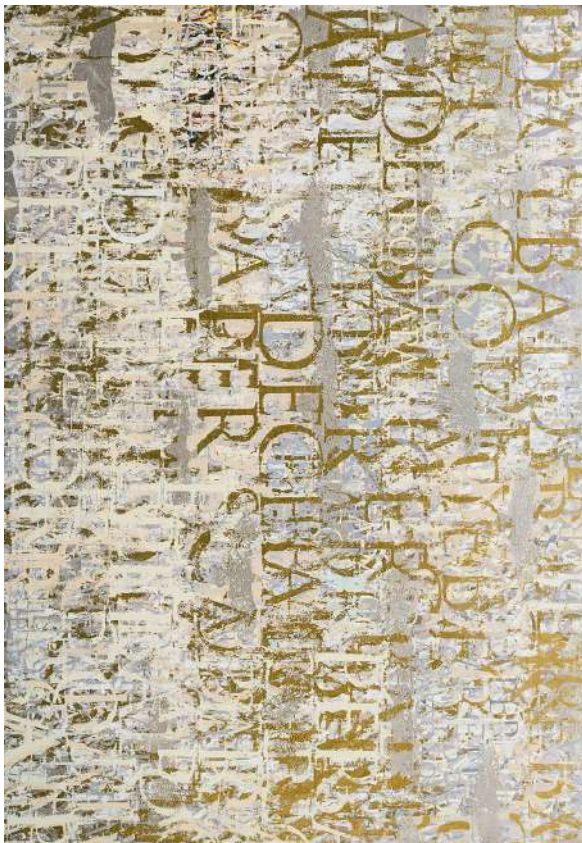
**SIMBOLI** – 2017 – dim. 145x212 cm – pittura serigrafica su tela



**ITINERARIA** – 2017 – dim. 145x212 cm – pittura serigrafica su tela



**SCRITTURE** – 2017 – dim. 145x212 cm – pittura serigrafica su tela



**DEI** – 2017 – dim. 212X145 cm – pittura serigrafica su tela





The exhibition's banner and Trajan's Markets - Museum of the Imperial Forums, Rome








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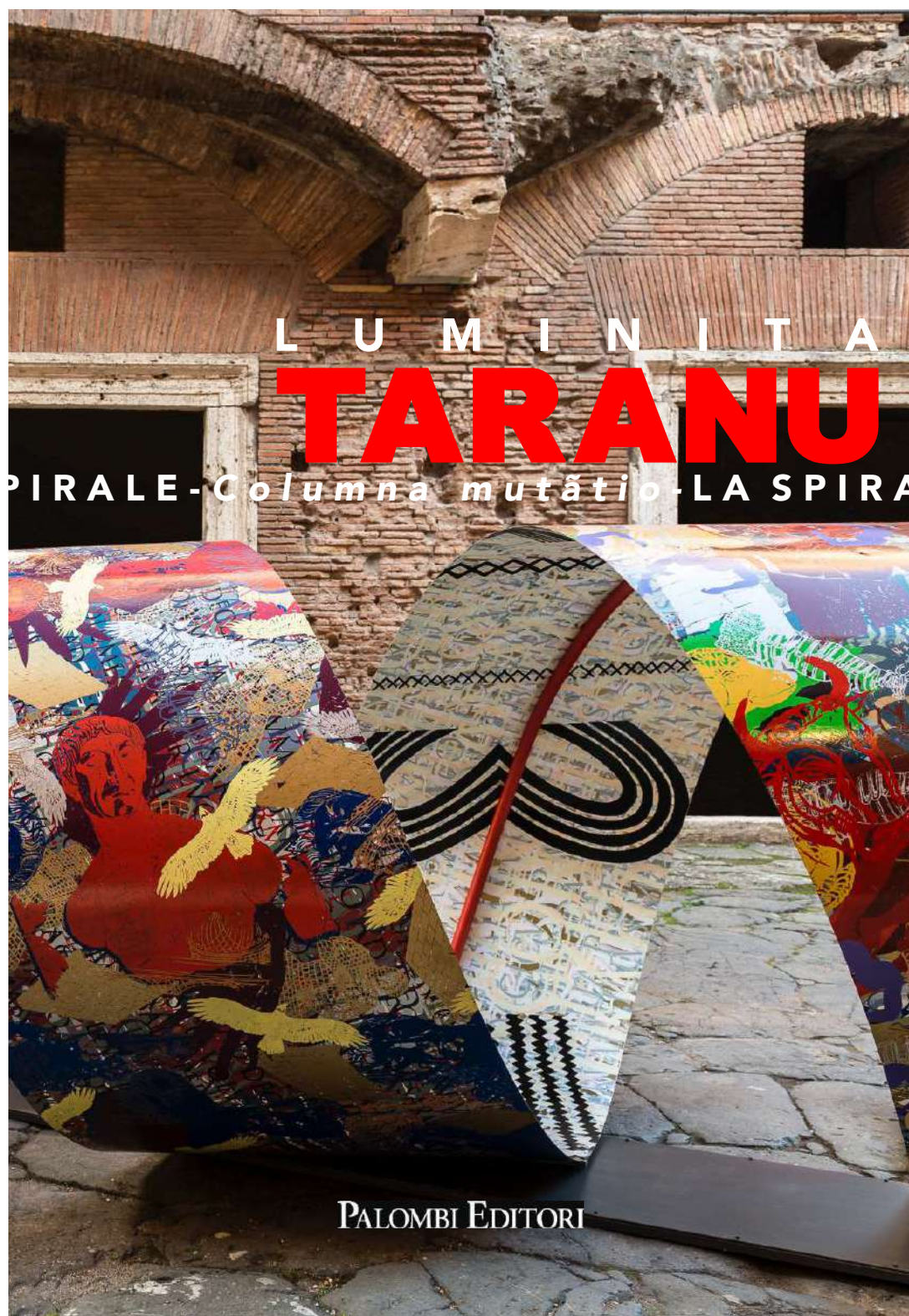
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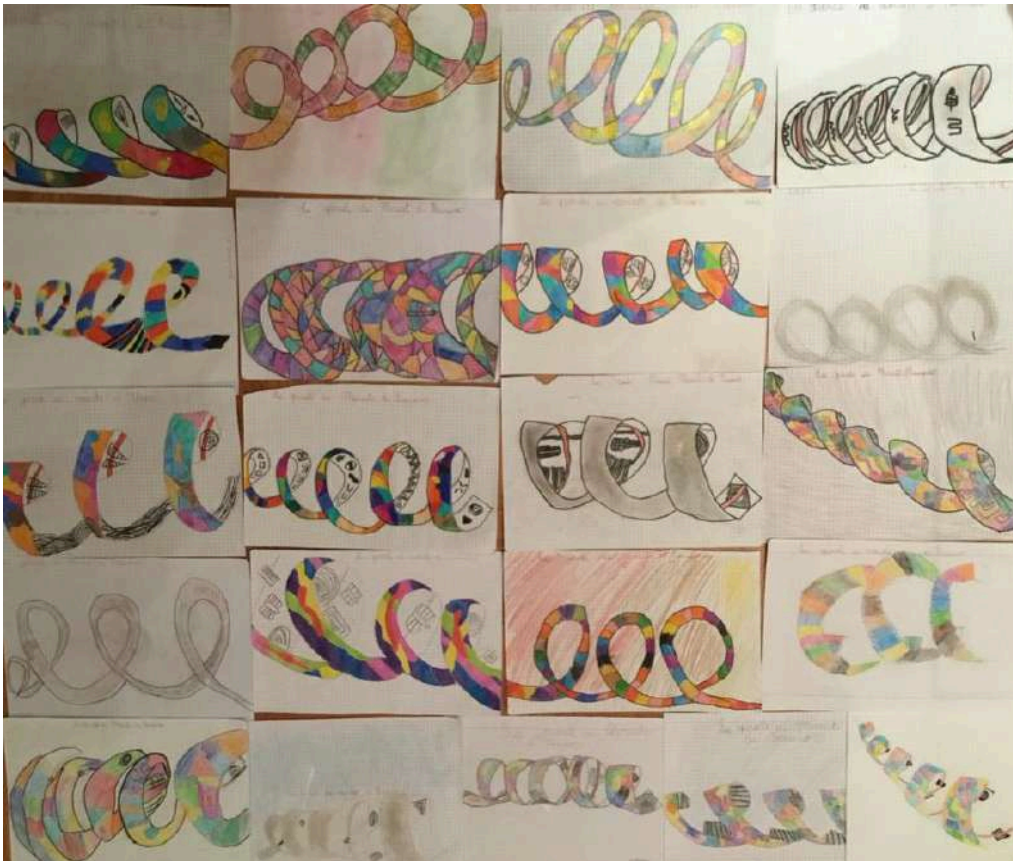




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Critical text by Alberto Dambruoso, modern and contemporary art critic, historian and curator.  
Graphic project by Arch. Pietro Bagli Pennacchiotti. Photographs by Sebastiano Luciano.



## Artistic educational workshop for students





Artistic educational workshop for students





Artistic educational workshop for students: *the technique of artistic screen printing*





## Technic-artistic Conference: *From the conception to the realization of the work*



Convegno tecnico - artistico aperto al pubblico con visita guidata alla mostra



### **Columna mutatio - LA SPIRALE**

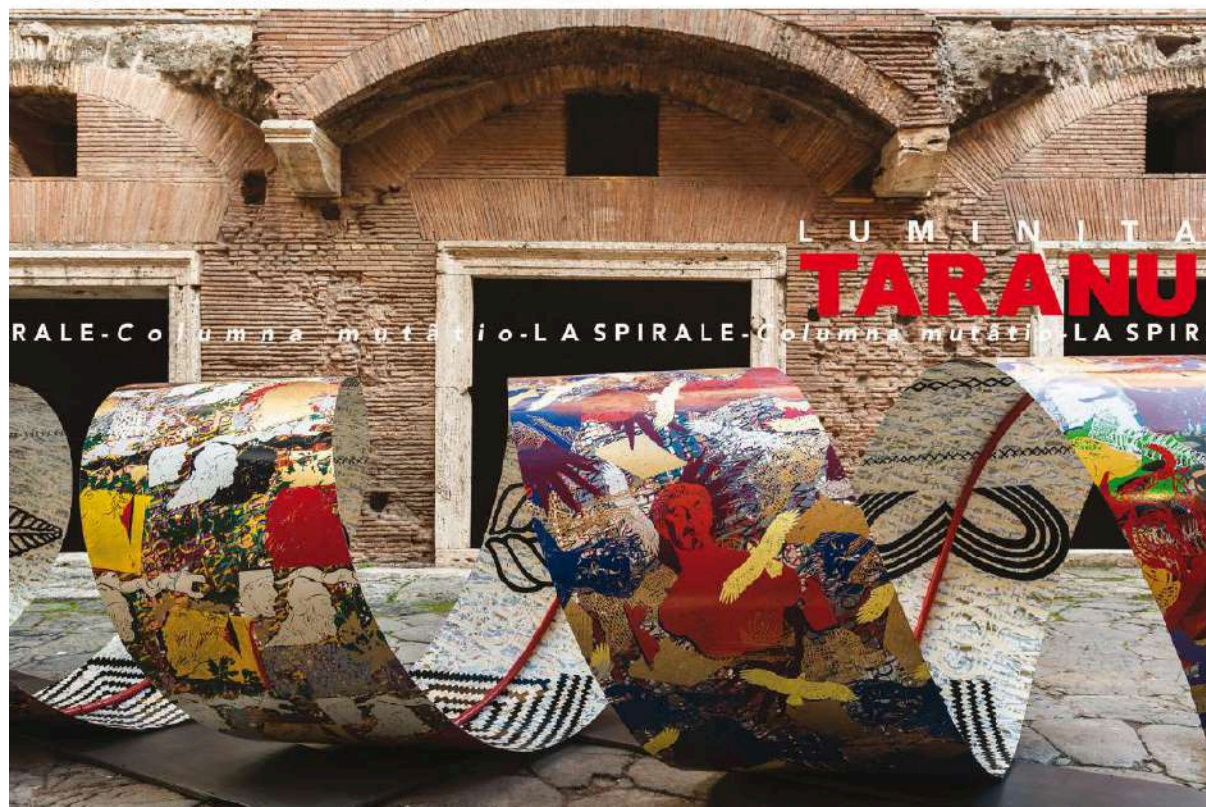
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Via Quattro Novembre 94

GIOVEDÌ 31 MAGGIO 2018  
ore 15.00

#### **DALL'IDEAZIONE ALLA REALIZZAZIONE DELL'OPERA**

- Presentazione:** Lucrezia Ungaro  
Luminița Țăranu, introduzione
- Moderatore:** Maria Paola Del Moro
- |           |   |
|-----------|---|
| Ore 15.30 | Francesca Pierpaoli, <i>"Serigrafia in movimento"</i> SERITALIA Live Srl  |
| Ore 15.50 | Gianpaolo Coin, <i>"Gli elementi che differenziano la serigrafia dalle altre tecnologie di stampa"</i> GRAFCO Srl - Inks and Chemical specialties |
| Ore 16.10 | Lorenzo Bagli Pennacchiotti, <i>"L'aspetto tecnico-costruttivo dell'opera d'arte"</i> ArchstudioPBP e VANZOLINI Srl                               |
| Ore 16.30 | Roberto Gatta, Marco Bastianoni, <i>"Innovazione e sostenibilità dell'impresa edile contemporanea"</i> CO.RE.MA. Restauri 2000 Srl                |
| Ore 16.50 | Emanuele Vitto, Lorenzin Orlando, <i>"Il Colore tra Restauro ed Innovazione"</i> PAULIN Spa   |
| Ore 17.10 | Sebastiano Luciano, <i>"La Fotografia e l'Arte"</i>   |
| Ore 17.30 | Marianna Benigni, <i>"L'impegno culturale del gruppo Würth e l'esperienza di Art Forum Würth Capena"</i> ART FORUM WÜRTH CAPENA                   |
| Ore 17.50 | Mihai Stan, Saluto istituzionale, Accademia di Romania in Roma  |
- Sarà presente:** Francesco Palombi, PALOMBI Editori





Technic-artistic Conference: *From the conception to the realization of the work*





Artistic Conference: *The ancient in the contemporary: the artist, the poet, the writer ...*



nell'ambito della mostra

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CONVEGNO

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L'ARTISTA, IL POETA, LO SCRITTORE...**

Gli artisti si confrontano su creazione e memoria,  
con persone di oggi e visitatori della mostra.

**GIOVEDÌ 14 GIUGNO ORE 16-19**

### MERCATI DI TRAIANO

Via Quattro Novembre, 94

**INGRESSO GRATUITO SU PRENOTAZIONE**

**ORE 16**

#### SALUTI ISTITUZIONALI

DIREZIONE MUSEI ARCHEOLOGICI E STORICO-ARTISTICI  
ZÈTEMA PROGETTO CULTURA

**ORE 16.30-18.30**

#### INTERVENTI

**IL CONTEMPORANEO NELL'ANTICO AI MERCATI DI TRAIANO: TEMPO E SPAZIO.**

**Lucrezia Ungaro** *Responsabile della Valorizzazione dei Musei Archeologici, Sovrintendenza Capitolina Beni Culturali di Roma, Direzione Musei*

**LA PERCEZIONE INTERIORE DI EVENTI E AZIONI LONTANE, NELLA STORIA.**

**Simonetta Lux** *Critico d'arte e storica / Contemporary Art Critic and Historian / Honorary Professor Sapienza University of Rome, luxlux.net director*

**"COLUMNA MUTATIO – LA SPIRALE"**

**Luminița Tăranu** *artista*

**IMPROVVISI DI VERITÀ**

**Giuseppe Salvatori** *artista & poeta*

**IL CLASSICISMO DI "BRACI"**

**Claudio Damiani** *poeta, scrittore & docente*

**LUIGI MORETTI ARCHITETTO ROMANO: L'ANTICHITÀ DELL'AVANGUARDIA**

**Antonella Greco** *Professore di Storia dell'Architettura Contemporanea, Sapienza Università di Roma*

**ANTICHI, CLASSICI, MODERNI.**

**Gabriele Pedullà** *scrittore e critico letterario e cinematografico, docente di Letteratura italiana contemporanea, Università di Roma Tre*

**TRACCE, FRAMMENTI, SEDIMENTI, ECHI: PAOLINI, POIRIER, KENTRIDGE.**

**Elisabetta Cristallini** *Professore di Storia dell'arte contemporanea presso l'Università della Tuscia a Viterbo e la Facoltà di Architettura dell'Università La Sapienza di Roma*

**IL TEMPO E L'ETERNITÀ**

**Marco Lodoli** *Poeta, scrittore & docente*

**ZEUS**

**Felice Levini** *artista*

**ORE 18.30-19**

#### TAVOLA ROTONDA E CHIUSURA LAVORI





Artistic Conference: *The ancient in the contemporary: the artist, the poet, the writer ...*

